CRANBROOK

JUNE 13, 1971

JOURNAL
SPRING 1996

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New York Times

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FRONT COVER
Our cover story examines the Vietnam War, 20 years after the fall of Saigon, through the eyes of three Cranbrook Schools alumni. The cover features soldier Pete Dawkins receiving the Second Gallantry Cross from the Vietnamese, headlines of Daniel Ellsberg's pending arrest after releasing The Pentagon Papers *and Ward Just reporting from Vietnam as chief* Washington Post *correspondent. Their experiences form an electronic collage by Katherine McCoy and Denise Heckman. Photos, courtesy Ward Just and Charles Bonnay,* LIFE *magazine* © TIME *Inc. Headlines,* The New York Times.

INSIDE FRONT COVER
New York-based artist Thomas Nozkowski documented 100-miles stretching from Manhattan to upstate New York through a series of 20 paintings. Intensely abstract, each canvas represents five miles important in his life, including the 1994 oil on linen at left. Judy Linn subsequently photographed the same places, providing a parallel vision. Her photograph is at right. Their exhibit, An Autobiography: Paintings by Thomas Nozkowski and Photographs by Judy Linn, *runs through March 24 at Cranbrook Art Museum.*

BACK COVER
The 1969 Brook, *Cranbrook's yearbook, recorded anti-war demonstrations by students.*

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Three
faces of war

Ray Carson

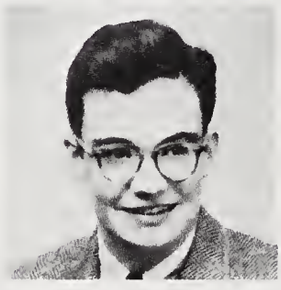
1975. Four members of former President Richard M. Nixon's White House staff are sentenced to prison for their part in the Watergate cover up. The *Apollo* and *Soyuz* spacecrafts blast off for a space link between the United States and the Soviet Union.

In April, there was news from Vietnam as well. More than two years after the U.S. and Viet Cong signed a peace pact in Paris, South Vietnam Premier Nguyen Van Thieu resigned, Marine guards and civilians were evacuated from the U.S. Embassy in Saigon, and the Communists declared victory in their country's 25-year civil war. The war had taken the lives of 1.3 million Vietnamese and 55,000 American soldiers. In the days and months that followed, the tattered and bruised psyche of many Americans began a slow recovery from the longest and only unsuccessful war in U.S. history.

Today the memories of Watergate continue to fade, although a recent Oliver Stone movie is stirring debate. American preoccupation with the threat of the Soviet Union withered with the collapse of that country's government, making joint projects with Russia far less newsworthy. Vietnam, too, has undergone massive change. Stores and restaurants now line the streets of Saigon. The mine fields that once dotted the countryside have been converted to working farms and even golf courses. Last year, an estimated 10,000 Americans entered Vietnam, but this time as tourists.

Although the two countries moved forward over the past two decades, the events surrounding the Vietnam War remain frozen in time for many. Some Vietnam veterans continue to feel abandoned by their own nation. Other Americans remain distrustful of a government that could lie so easily about the true costs of war. Still others struggle for answers to myriad questions brought on by U.S. involvement in Vietnam.

To commemorate the 20th anniversary of the fall of Saigon, Cranbrook hosted *"The Vietnam War: A Retrospective,"* which included a public lecture, a school assembly and classroom discussions featuring three Cranbrook Schools alumni who played pivotal roles in the conflict. Peter Dawkins was a U.S. Army lieutenant who commanded troops during the war. Daniel Ellsberg is a former Defense and State Department official who released publicly *The Pentagon Papers*, a top-secret history of U.S. involvement in the war. And, Ward Just served his country as a battlefield reporter for *The Washington Post*, trying to communicate the realities of war. A fourth Cranbrook alumnus, Charles Krause of the PBS *Jim Lehrer NewsHour*, served as moderator for the public lecture.



Photos courtesy Cranbrook archives

In their senior portraits from Cranbrook's yearbook, The Brook, *are Daniel Ellsberg, '48 (left); Ward Just, '53 (center); and Pete Dawkins, '55. Ellsberg earned a Harvard doctorate in economics. At the State Department, he evaluated "pacification" in Vietnam. Two years after he released* The Pentagon Papers, *federal charges against him were dropped. Just wrote for* Newsweek, *then covered the Vietnam War as chief correspondent for* The Washington Post. *On track for executive editor, he left reporting and has written 16 novels. Dawkins was president of his West Point class, won the Heisman Trophy and became o Rhodes Scholar. He earned a doctorate in International Politics from Princeton. In Vietnam, he led front line troops. He was promoted to brigadier general in 1981.*

The New York Times

NEW YORK, SUNDAY, JUNE 13, 1971

75¢ beyond 50-mile zone from New York City, except Long Island. Higher in air delivery cities.

U.S. Secrecy Request

From Hawk to Dove

By PAUL L. MONTGOMERY

Of the figures who have emerged from the renewed public controversy over American decision-making in Vietnam, probably none has gone through more intense changes than Dr. Daniel Ellsberg, the once hawkish analyst for the Rand Corporation, who became a committed opponent of the war he helped to shape.

In a progression of developments in his life, the 40-year-old intellectual has gone from Harvard prodigy to

Vietnam Archive: Pentagon Study Traces 3 Decades of Growing U. S. Involvement

By NEIL SHEEHAN

A massive study of how the United States went to war in Indochina, conducted by the Pentagon three years ago, demonstrates that four administrations progressively developed a sense of commitment to a non-Communist Vietnam, a readiness to fight the North to protect the South, and an ultimate frustration with this effort—to a much greater extent than their public statements acknowledged at the time.

The 3,000-page analysis, to which 4,000 pages of official documents are

Federal Warrant Is Issued For the Arrest of Ellsberg

Though far from a complete history, even at 2.5 million words, the study forms a great archive of government decision-making on Indochina over three decades. The study led its 30 to 40 authors and researchers to many broad conclusions and specific findings, in-

¶That the Truman Administration's de-

THE NEW YORK TIMES, SATURDAY, JUNE 26, 1971

ELLSBERG INTENDS TO GIVE UP TO U.S.

Attorneys Say Researcher Sought by the F.B.I. Will Appear Tomorrow

U.S. Warrant Issued for Ellsberg on Charge of Unauthorized Possession of Secrets

tary of Defense Robert S. McNamara and covers the American involvement in Southeast Asia from World War II to mid-1968—the start of the peace talks in Paris after President Lyndon B. Johnson had set a limit on further military commitments and revealed his intention to retire. Most of the study and many of the appended documents have been

her colonial war against the Communist-led Vietminh "directly involved" the United States in Vietnam and "set" the course of American policy.

¶That the Eisenhower Administration's decision to rescue a fledgling South Vietnam from a Communist take-

By ROBERT M. SMITH
Special to The New York Times

BOSTON, June 26—Two lawyers representing Dr. Daniel Ellsberg said today that he would give himself up here to the Federal Government Monday morning.

an inJustice Department an- d early this morning that an discuss the source for t "unrest of Dr. Ellsberg on charges that he had "unauthor-

AFFIDAVITS CITED BY GOVERNMENT

Dawkins Leaves Saigon Hospital

Pete Dawkins, former All-American halfback at Army and a Rhodes scholar, was released Friday from an Army hospital in Saigon, where he was treated for injuries received in a jeep accident.

Dawkins of Royal Oak, Mich., suffered a broken shoulder blade in the jeep accident two weeks ago. He is attached as an adviser to a South Vietnam airborne unit.

U.S. Planes Dodge Missiles

By MICHAEL T. MALLOY

SAIGON, March 7 (UPI) —United States Marines estimated today that along with South Vietnamese airborne troops they had killed 1,110 North Vietnamese regulars trapped in a valley 330 miles northeast of Saigon since Friday.

In the air war, U.S. Air Force and Navy pilots dodged exploding surface-to-air missiles to carry out another day of [illegible] Vietnamese supply lines from Communist China.

The [illegible] Vietnamese soldiers [illegible] battle with fighting at times raging at close-up range. Capt. Peter Dawkins, 28, former [illegible]

'We're Only Here to Help'

DAWKINS IN VIET NAM

NIXON CRITICIZED AS MAYORS MEET

Housing and War Policies Attacked and Defended at Parley in Philadelphia

By MARTIN TOLCHIN
Special to The New York Times

PHILADELPHIA, June 12 — President Nixon's foreign and domestic policies were sharply criticized and at times defended today in a number of resolutions introduced at the opening session of the 38th annual United States Conference of Mayors.

An afternoon of spirited debate included a heated clash over a resolution to urge the President to end the war in Vietnam, a dispute between Mayor Lindsay of New York and Mayor Joseph L. Alioto of San Francisco and a nearly unanimous attack on the President's housing policies by the

Vast Review of War Took a Year

Pete Dawkins: A New Breed Of the All-American Hero

ing frustration among his colleagues at the Pentagon, Secretary of Defense Robert S. McNamara commissioned a major study of how and why the United States had become so deeply involved in Vietnam.

The project took a year to complete and yielded a vast and highly unusual report of Government self-analysis. It was compiled by a team of 30 to 40 Government officials, civilian and military, many of whom had helped to develop or carry out the policies that they were asked to evaluate and some of whom were simultaneously active in the debates that changed the course of those policies.

While Mr. McNamara turned over his job to Clark M. Clifford, while the war reached a military peak in the 1968 Lunar [illegible] offensive, while

Franklin D. Roosevelt

The memoirs sought American policy towa e ast Asia from the W ll pronouncements of Franklin D. Roosevelt start of Vietnam peace talks in the summer of 1968. They wrote nearly 40 book-length volumes backed up by annexes of cablegrams, memorandums, draft proposals, dissents and other documents.

Many Inconsistencies

Their report runs to more than 7,000 pages—1.5 million words of historical narratives plus a million words of documents—though a small crete.

Even so, it is now a complete [illegible] polished history. It displays many inconsistencies and lacks a single all-embracing, summary. It is an extended interna

documents and failed to return ion of top-secret g, a 40-year-old ch associate at setts Institute of as been reported to be the source of the Pentagon study that The New York Times drew upon for its series on Vietnam. The Times has declined to discuss the source of its materials.

House, the State Departm the Central Intelligence Age and the Joint Chiefs of Staff

Some important gaps ap in the study. The researc did not have access to the c plete files of Presidents o all the memorandums of t conversations and decisions.

Moreover, there is ano important gap in the copy o Pentagon study obtained by New York Times: It lacks section on the secret diplo cy of the Johnson period.

But whatever its limitati the Pentagon's study disclo a vast amount of new infor tion about the unfolding Am

Vietnam Archive: Study Tells How Johnson Secretly Opened Way to Ground Combat

Study Said to Show McNamara Pessimism on War

The program resulted from a discussion between Just and Cranbrook President Lillian Bauder several years ago. They hoped a serious discussion about the Vietnam War two decades after the event would provide 20 years of perspective and the opportunity to make sense out of a time many choose to forget.

"Cranbrook is a place where individuals emerge in many different ways," Bauder said to a crowd of 500 during her introductions at the public lecture. "Tonight, our program features three Cranbrook Schools graduates. One ardently fought the war, one ardently fought against the war and one ardently tried to make sense out of the war."

Those who attended *The Vietnam Retrospective* with expectations of debates reminiscent of the 1960s and 1970s were surprised. The 20 years since Saigon fell moderated once-intense emotions, refocused the vision of the past and changed the course of the future.

The politics

1995. Today's students view Vietnam much like their parents viewed World War II and their grandparents viewed World War I. They've read about Vietnam in history books, but still don't fully appreciate why the U.S. felt compelled to involve itself in another country's civil war. The question that surfaced most often during Cranbrook's retrospective was "Why was the U.S. involved in Vietnam?" and the panelists agreed that U.S. involvement had little to do with Vietnam itself.

"Vietnam was a sideshow," Just said during a classroom discussion. "It essentially had to do with the 'Bay of Pigs' disaster, the summit conference in Geneva and fear that the Soviets were going to move on Berlin. That's how we got in there. It was only after we got involved in Vietnam that we began to think in any serious way about what the Vietnamese civil war was about and how to fight this type of war."

Dawkins agreed, noting that there was a host of naive notions, including the belief that there was this world-wide, monolithic communist "machine" driving toward world domination. According to the Domino Theory, if Vietnam fell to communism, the rest of Indochina would follow. Under those assumptions, he asserted, it was logical for the United States to take a stand against this dangerous and threatening force.

"Americans are lousy historians. If, before getting involved, we had better understood the Vietnamese, their culture, their struggles against colonial domination and their fierce spirit of nationalism, the outcome could have been altogether different, " Dawkins noted. "It was a wise prophet who cautioned, 'Never lick something that sticks to your tongue.' Vietnam definitely stuck to our tongues."

The people

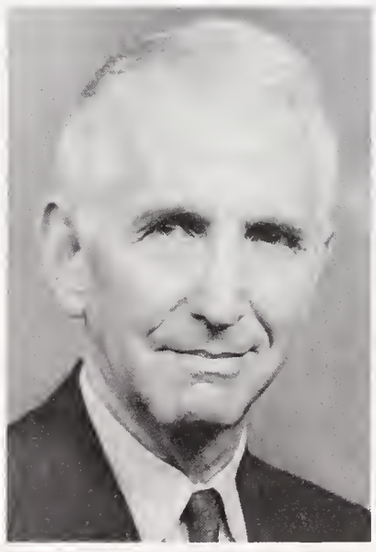
Once the United States became involved in Vietnam, advisors and soldiers alike acquired an admiration for the bravery and tenacity of the North Vietnamese soldiers. Ellsberg recalled his personal experiences

Margaret White Teall

Pete Dawkins (left) and Ward Just (center) debate the Vietnam War during a public lecture moderated by Charles Krause, a 1965 Cranbrook graduate and PBS correspondent for the Jim Lehrer NewsHour.

while touring Vietnam as a senior civilian liaison officer charged with analyzing the policy of pacification. He related one instance in particular when his squad was repeatedly harassed and ambushed by young, shirtless, poorly armed guerrillas. He compared the Viet Cong in this situation to colonial rebels fighting the Red Coats during the American Revolution.

Daniel Ellsberg participated in the Retrospective by phone from Washington, after a back injury kept him from appearing in person.



DuPont Photographers

"I admired them," Ellsberg said of the Viet Cong. "They were impressive fighters, although their leadership may not have deserved their loyalty. Years later, when I saw *Butch Cassidy and The Sundance Kid*, there was a line in the movie that made me think of this experience. Butch and Sundance are running from the authorities and no matter what they do, they can't seem to shake them. At points throughout the chase, Butch exclaims, 'Who are these guys?' That's exactly how I felt when I had contact with the Viet Cong – 'Who are these guys?' "

Ellsberg, Just and Dawkins praised the work of U.S. soldiers in Vietnam. They tried to make sense of the negative feelings many Americans held toward Vietnam veterans and the anger that many veterans still carry toward those who did not fight.

"I think the common soldier in Vietnam felt abandoned by everyone – American civilians, military officials, the press, the anti-war movement," Just said. "The common soldier became our country's ultimate outsider. Life in Vietnam was never simple and life for our soldiers when they returned home wasn't simple either."

Dawkins attributed much of the negative feelings directed at Vietnam veterans to the 1968 My Lai incident when the platoon led by a young lieutenant named William Calley, Jr., gunned down the inhabitants of the small hamlet in South Vietnam. An attempted cover-up by the U.S. military was exposed and 18 months later, Calley was charged with the murder of 102 civilians.

"My Lai was a terrible, brutal atrocity. But the truth is, it was the exception, not the rule. Nothing can ever excuse a crime like My Lai. It was an unforgivable obscenity. But to conclude – as many Americans back home did – that this was representative of the conduct of our soldiers was ludicrous. And it broadly and unfairly undercut public confidence in all our fighting men and women who were there."

Just agreed. "It would not be my analysis that William Calley was a common character. That was not my eyewitness at all and I was there on and off through the middle of 1968. I do not believe the Calleys of this world were the norm for an infantry lieutenant."

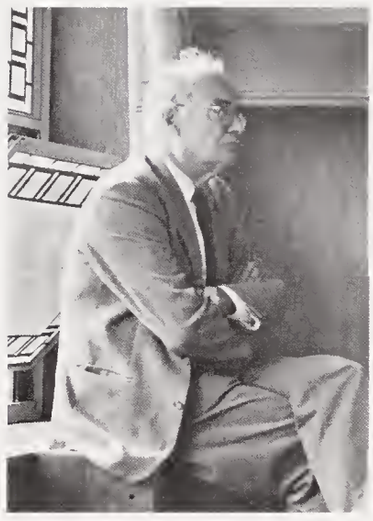
Margaret White Teal

More than 500 people, including Vietnam veterans, attended a public lecture as part of the two-day "The Vietnam War: A Retrospective." Debate continued the next day during an assembly for the entire Upper School.

BRING
THE TROOPS
NOW!

The Pentagon Papers

Ward Just at Cranbrook.



Margaret White Teall

When Daniel Ellsberg released *The Pentagon Papers* to the U.S. Senate and *The New York Times* in 1971, the anti-war movement had proof that the U.S. government lied about the depth of its involvement in the Vietnam War. Some of the most serious social turmoil ever experienced in American history resulted. Given this, numerous questions surfaced about Ellsberg's controversial decision to release the papers.

"When I began to see the war more as a crime than an error, that's when I made the decision to release *The Pentagon Papers*," Ellsberg said. "I was influenced by some people in the anti-war movement during the fall of 1969 who convinced me going to prison was worthwhile if it got to the truth. My biggest regret was not speaking out in 1964 when this information was first in my hands. It is a heavy burden to think that perhaps I could have prevented some of the escalation.... It would not have occurred to me to make a stand if it weren't for the men and women who made up the anti-war movement."

As a soldier, Dawkins saw the release of *The Pentagon Papers* in a much different light. During classroom discussions he noted that nothing was as clear then as it is now and admitted to being very angry when he heard someone revealed secrets about the war. Twenty-five years later, his position has not changed, but it has moderated.

"Apathy is the worst evil. As human beings we have an obligation to be informed and then to feel, care and stand for things we believe in," he said. "I think one of the greatest strengths of our society is a spirit of speaking out for what you believe. When I look at our society and try to contrast it with others around the world, one of the things I value most is our willingness to speak out."

The lessons

For today's student, the importance of the Vietnam War lies less in the specifics and more in the lessons society learned. This fact was at the heart of a question posed by one Cranbrook Kingswood student. "Did any good come from the war?"

In simple, compelling words, Just revealed a stark and frightening reality of humanity. "I learned that the capacity for self delusion is without limit."

Ellsberg, however, pointed to the anti-war movement during Vietnam that taught a generation of young people a different way to be patriotic. By raising the consciousness of America's youth, he

Margaret White Teall

Above *Surrounded by students during a class discussion, Pete Dawkins makes his point about the Vietnam War.*

Left *A page from Cranbrook's 1969 yearbook,* The Brook, *portrayed the emotions of the Vietnam era.*

believes Vietnam continues to have great impact on U.S. foreign policy.

"I believe the Vietnam War has prevented us from many other catastrophes that could have cost many more lives," Ellsberg said. "For example, I've always thought the Reagan administration would have invaded Central America had there not been an awareness among the American public that this could be a very bad thing. That was something we learned in Vietnam."

For Dawkins, the Vietnam War taught the American public that the U.S. is not all powerful. It taught a painful lesson; America can lose.

"If you think of every other war in our nation's history, you would be able to balance the things we have learned or gained against the terrible costs," he said. "What sets Vietnam aside is the fact that we struggle to find any feature that is positive. Our motives – which began with noble purpose – corroded and became hopelessly confused. It was the longest war we ever fought. It was the first televised war and it brought the graphic horror and cruelty of the battlefield into America's living rooms. It was the first war where open dissent was voiced on a massive scale and it was the first war we lost. Add these things up and it is obvious why this war had such a deep effect on our collective psyche."

The heroes

Cranbrook's *Vietnam Retrospective* ended with a simple, yet poignant question during a classroom discussion with Ward Just and Peter Dawkins. "Some would say the fighting men were brave. Some would say the protesters were heroes. Some would say the press was brave. Have you changed your minds in the last 20 years about who was brave and who the heroes were in Vietnam?" asked one Cranbrook faculty member.

"In their own minds, all of those involved – the soldiers, the protesters, the press – were brave," Dawkins said after several moments of thought. "But, God only knows who the real heroes were."

Cranbrook and Kingswood students participated in this 1968 peace rally on the streets of Birmingham, Michigan.

1969 Brook, Courtesy Cranbrook archives

THE FATE OF PEACEMAKERS

Mary E. Iorio

The day Israel buried assassinated Prime Minister Yitzhak Rabin, Cranbrook Kingswood English teacher Eric Linder dug out a frayed black arm band. He wore it last some 25 years earlier to protest the Vietnam War. This time, the black silk stood not only for peace but for mourning, a solemn memorial to a man who tried to end his nation's legacy of war and gave his life in the fight.

As leaders from 40 nations gathered in Jerusalem to eulogize Rabin, a single question abounded in classrooms across the Cranbrook campus: Why?

"A senior with enormous passion and tears, asked: 'Why? Why try this? Why do the good suffer?' " Linder said. "I think the question, 'Why?' is a philosophical, even religious question. In Rabin, we saw a man who was a military leader, who was no softy. He probably did not have warm feelings for the Arabs. But in spite of his own nature, he was able to turn onto a different path, a path toward peace."

A SOLDIER

As a teen, Rabin joined the Jewish underground army, fighting the Axis powers in British-ruled Palestine and earning a reputation as a soldier and strategist. With the formation of Israel, he took a place in the military, rising to chief of staff. His greatest military victory came in 1967's Six Day War. He became Israeli ambassador to the United States, then prime minister two times.

Israeli Prime Minister Yitzhak Rabin attended this pro-government peace rally just before he was killed in Tel Aviv on Nov. 4, 1995.

Nati Harnik, AP/ Wide World Photos

Courtesy The White House

In September 1993, President Clinton watches as Israeli Prime Minister Yitzhak Rabin and PLO chairman Yasir Arafat shake hands after signing the first Israeli-Palestinian Peace Agreement.

In 1977, Rabin walked the White House lawn with then-President Carter in the first attempts toward peace with Egypt. Sixteen years later, after signing the Israeli-Palestinian Peace Agreement, he solemnly shook hands with Yasir Arafat, the man with whom he later shared the Nobel Peace Prize. His own words express the passion of a man bloodied by war and ready for peace. "We are destined to live together on the same soil in the same land. We, the soldiers who have returned from battle stained with blood . . . we who have fought against you, the Palestinians, we say to you today in a loud and clear voice: Enough of blood and tears. Enough."

On Nov. 4, 1995, Rabin died, shot just moments after he left a peace rally. Doctors found, folded neatly in Rabin's breast pocket and soaked in his own blood, the lyrics for the "Song of Peace."

A PEACEMAKER

Is this the fate of peacemakers, students asked, to become martyrs in the fight? Had Rabin's path led him the way of so many before him? Egypt's Anwar Sadat, India's Mahatma Gandhi, America's Abraham Lincoln and Martin Luther King, Jr., all struggling for justice, all shot down by their own people.

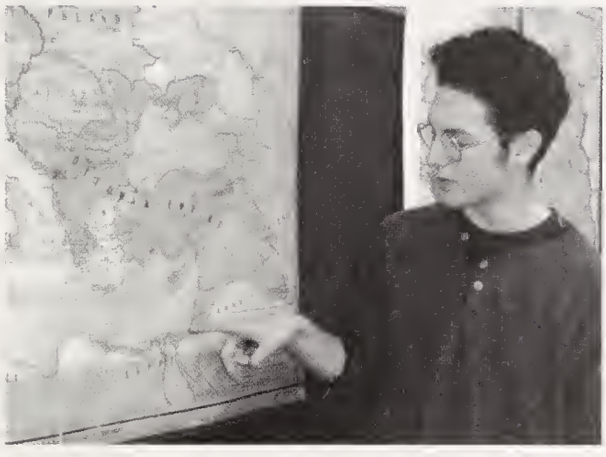
"I think when there's an attempt for peace, there are strong feelings on both sides," said Cranbrook Kingswood junior Sandhya Krishnan. "Someone ends up thinking they were tricked or cheated." In Israel, not an Arab but a Jew – law student Yigal Amir – confessed to killing Rabin. He told Rabin's body guards he acted on God's orders.

"Do you think religious convictions are justification for Amir's act?" teacher Bob Clement asked his junior history students. Clement set aside studies of the American Civil War for a day to examine the reasons behind an inexplicable act in a nation half a world away.

A FANATIC

"I don't think there's a justification for doing it," said student Rebecca Biber. "I can understand his argument that you shouldn't give away too much land, but that still doesn't justify murder. Israel is a democracy. You can write letters. You can hold rallies. There have been demonstrations against Rabin, some non-violent, some incendiary. I think Amir is a fanatic."

Student Jon Golob disagreed. "I don't think the man who killed Rabin was insane. I think he knew what he was doing. He knew he'd get killed but he wanted to end the peace process. Assassinating Rabin was the most successful way to stop the peace process. He was the key person. Because he was in the military, he was trusted. Israelis knew he wouldn't give away too much land because he knew the boundaries needed to safeguard Israel. He was the only one who could get peace."



Mary E. Iorio

Cranbrook Kingswood Junior Jon Golob describes pieces of land in Israel that have been sacrificed for peace.

Golob, in Kingswood's classroom 8, voiced the same concern expressed around the world. Would Rabin's successor, Shimon Peres, himself a former Israeli prime minister but without Rabin's extensive military experience, be able to continue the quest for peace?

"Who would you trust more in the United States if they wanted to give away Minnesota, North Dakota and South Dakota for peace?" Golob continued. "Would you trust Bill Clinton or Colin Powell if they said we'd still be able to defend our nation? Colin Powell is the one with military experience."

Like analysts around the world, students split on whether the assassin's attempt to end the peace process would succeed? "I don't think the assassination will end the peace process," said student Tom Bernardin. "If it does, then maybe peace wasn't meant to happen."

A HOMELAND

Students argued the barrier to peace might be within Israel, a radical extreme against giving away a homeland. "Is Rabin at fault for not accommodating more to the right wing?" Clement asked. "No," said student Jennifer Leemis. "The country was in war from the beginning, since 1948. He could spend another 50 years trying to accommodate everyone. He had to choose a course best for the country."

And he had to choose the best course for future generations, students maintained. For 20 years, Israel gave up pieces of land for pieces of peace: the Sinai Peninsula for peace with Egypt, the Gaza Strip for peace with the Palestinians, possibly the Golan Heights for peace with Syria. "Everyone in Israel from 18 up must serve in the military," Golob said of young people just a few years older than those in classroom 8. "They know they may have to fight in a war. I think giving up land is a small price to pay for all those lives, for peace."

But can anything permanently end war? "I don't think the problem of war is one of the Arabs or the Israelis or even the Bosnians," Linder said. "I think it's a problem of human nature."

Annmarie Erickson

The relationship between writer and artist, image and text reaches back to the earliest cave paintings and the precise and delicate strokes of Oriental ideograms. Poets and painters, often one and the same, frequently trespass established boundaries, blurring the lines between disciplines, media and techniques.

All photos, R.H. Hensleigh

At the turn of the century, French poet, Guilliame Apollinaire, created what he called 'ideogrammes lyriques,' poetry shaped by its subject matter. Apollinaire's *Il Pleut* (It is raining) trickles down the page in rivulets of words. Pablo Picasso created collages incorporating headlines torn from Parisian daily newspapers. In the United States, the artists of the New York School formed the Eighth Street Club where they gathered on Friday evenings to listen to lectures from poets, philosophers and critics.

MARGARET MACDONALD MACKINTOSH
The Three Perfumes

Cranbrook's Art Museum applies a contemporary reading to this traditional collaboration in *Dream Sites: A Visual Essay by George Tysh*. The visual side of the essay is drawn from the museum's extensive collection of works on paper. Cranbrook holds more than 1,750 works on paper from artists as diverse as Harry Bertoia, Margaret Macdonald Mackintosh, Man Ray, Romare Bearden, Salvador Dali and Jenny Holzer. The scope of the work is impressive. The subject matter ranges from anatomical sketches by Zoltan Sepeshy to stark political commentary by Jose Clemente Orozco, to whimsical pencil drawings by Dieter Roth and architectural studies by Eliel Saarinen.

Few have had the opportunity to view the collection in its entirety. George Tysh, a poet and lecturer at Wayne State University, spent several weeks examining each piece of work to arrive at his "dream sites." Tysh culled from the collection 35 works which speak to him of dreams and our individual travels across the landscape of sleep.

"The theme of the show emerged as I went through the collection," Tysh said. "I had no preconceptions when I started. I wasn't looking for anything in particular, but I was confident a pattern would emerge. The dream connection occurred when I looked at Adolph Dehn's *Nocturnal Visitors*. I was drawn by its dark, nightmarish quality. From there, the selections seemed to fall into place."

Tysh was asked to curate the show by museum director Gregory Wittkopp, who has been searching for ways to display the less-seen collections and incorporate new voices in the development of exhibitions.

"Art museums must guard against becoming monolithic in view," Wittkopp said. "Often, shows represent only the views of the director and curators. I want our museum to incorporate other views, to explore interdisciplinary approaches. George is a respected poet who has given a great deal of thought to the way literature and art interact. He looks at the collection in an entirely different way."

Tysh entered the collection without guidelines or rules. He was not looking to showcase the work of well-known artists or focus on a particular medium. Instead, he allowed himself to be drawn to a work "entirely by its visual presence." As his selection narrowed, he brought an increasingly critical perspective to the choices, selecting some based on content, others on form. Some of the work evidences an obvious connection to dreams. Other pieces encourage the viewer to look deeper.

The subject of the dream, the first person of the dream, is the dream itself, the whole dream. In the dream, everything says "I," even the things and the animals, even the empty space, even objects distant and strange which populate the phantasmagoria. The dream is an existence carving itself out of barren space, shattering chaotically, exploding noisily, netting itself, a scarcely breathing animal in the webs of death.

MICHEL FOUCAULT
Dream and Existence

"I kept returning to an essay about dreams by Michel Foucault. Foucault wrote `In the dream everything says I.' That's exactly what I find in these works," Tysh said. "Each dream is original, unique to that particular experience. I find something of myself in each of these pieces, and I think everyone viewing the show will experience some kind of personal identification."

ROMARE BEARDEN
Tidings

Selecting the art work provided the essay's opening statement. From there, Tysh created a poem from each work to compose a true visual essay. The poems are short, just three lines each. Some seem to correspond directly to the visual images. Others are more abstract.

"I've been very interested in Japanese culture and Zen Buddhism, and I wanted this project to reflect that interest," Tysh said. "I also wanted to avoid long texts, so I decided to limit each poem to three lines. The poems don't follow the syllabic pattern of haiku, but they are haiku-like."

Determined to make the exhibit work for all museum visitors, Tysh layered his poems with meaning. "They work on an intellectual and popular level," he said. "Some combine a bit of art criticism with the poetics. Poems, like visual art, speak to individual interests."

JAMES ROSENQUIST
The Light That Won't Fail 1

Combined, art and poem establish the dream site, the starting point for individual exploration. Some of the work seems tailor-made for the subject. Clearly, Tysh selected Dehn's *Nocturnal Visitors* for "content." Other pieces relate to dreams less directly, allowing the viewer to establish the connections.

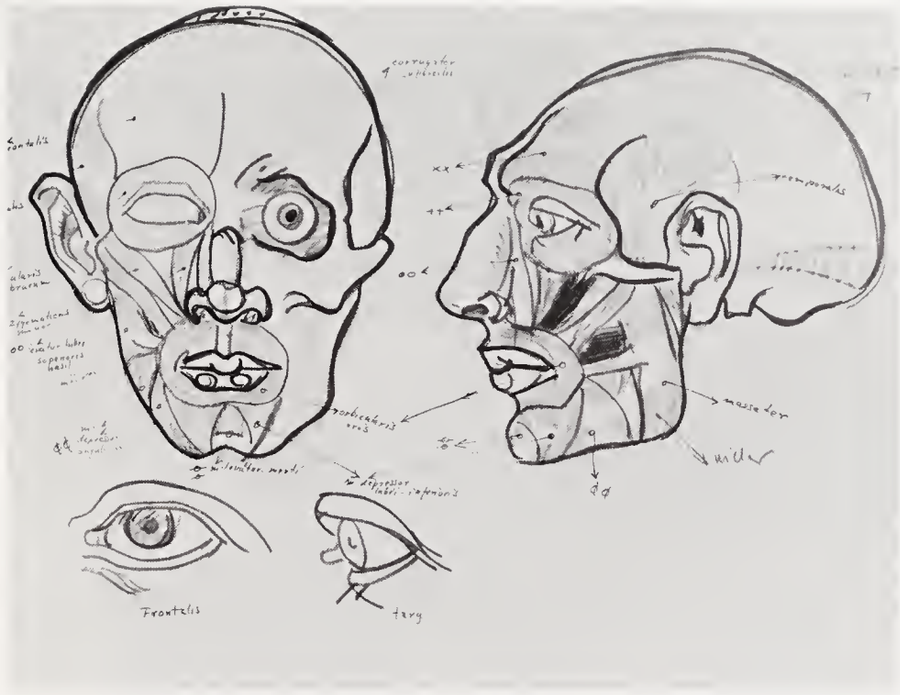
The Light That Won't Fail 1, a lithograph by James Rosenquist, incorporates a number of images, moving from dark to light. The slightly blurred edges and gauzy quality of the work recall the shreds of dreams that linger in the space between asleep and awake. The images circle around a sharply defined central figure. They are personal items, the small pieces of life that comprise our dreams.

Occasionally, Tysh engages in word play. The following poem corresponds to *Anatomical Sketch* by Zoltan Sepeshy, a former president of Cranbrook's Academy of Art.

There is no doubt
you have developed that
talent within you as well

A front and side view of a human head, the sketches are done in pencil, colored pencil, marker, pen and ink. The sketches are labeled with anatomical names as if for study.

The viewer is confronted by the work. One cannot avoid the searching eye of Sepeshy's subject. The drawing is a bit comical and a bit frightening. The mechanical, robot-like quality of anatomical drawing is gentled by the colors, the fluid lines, the sense that the drawing is not yet complete. Together, poem and sketch recall the seen and unseen present in each of us.



ZOLTAN SEPESHY
Anotomical Sketch

Another renowned member from the Academy's history, Harry Bertoia is represented in a simple, textural block print, *Untitled* from the "Synchromy Series." Tysh feels this piece speaks to form rather than content.

HARRY BERTOIA
Untitled from the "Synchromy Series"

"The composition of the Bertoia print is deliberate, very formal," Tysh said. "The work appears rather spare but color, texture, position all work together to make a powerful visual statement."

The accompanying poem, equally powerful, seems to spring from Bertoia's imagery:

Sleep
impales us
on the one sword

Also among Tysh's early selections was Joseph Pennell's lithograph, *The Elevated, New York*. Tysh was drawn to it because of the "delicate, smoky" treatment of a fairly common subject, an elevated train moving through the city. Pennell reveals the dream-like quality often hidden beneath the surface of daily life. He traps a moment between two tenements, and blurs the harsh details without diminishing the strength of his images. His work inspired:

A dream works
between the walls
of what's missing

Images of everyday life are rendered beautifully in two other lithographs included in the exhibition. Raphael Soyer's *The Mission: 5 Men Drinking*, captures a moment in five tired lives. Linked by shadows and their presence at the table, they are together but alone. They look beyond each other, into their cups. Their dreams seem swallowed up by resignation, anger and despair.

RAPHAEL SOYER
The Mission: 5 Men Drinking

In three simple yet striking lines, Tysh captures the reverie of John S. de Martelly's lithograph, *Looking at the Sunshine*, establishing daydreams as another site for exploration.

Thinking through
the unconscious reverie
of the land

de Martelly's laborer is lost in the landscape. Surrounded by his tools, he looks beyond his work. He is transported from the immediacy of his job to a place on the horizon. We cannot see his dream site, but we recognize and relate to his experience immediately.

"The images substantiate the text and vice versa," Wittkopp said. "The strength of this exhibition is that it encourages visitors to continually shift focus from the literary to the visual. This is the perfect marriage of two very different disciplines, each operating at full strength."

Tysh hopes to combine the poetry created for this exhibit into a book. He is the author of seven collections of poetry, most recently *Ovals*, published by In Camera and *Echolalia*, published by United Artists Books. He has led creative writing workshops at the Academy and spent more than a decade at the Detroit Institute of Arts coordinating a program called *LINES: New Writing at the Detroit Institute of Arts*. A former photographer's assistant, photographer and gallery owner, Tysh is uniquely qualified to curate this exhibition.

"When Greg proposed this exhibit, I was immediately interested," he said. "This has given me a chance to combine two of my passions, art and poetry, and to share them with a broader audience. I hope the show excites people and inspires them to respond to art and poetry in new ways."

In the finest tradition of collaboration, two of Dieter Roth's pencil drawings weave words into the work. In this context, they remind the viewer that visual and literary art spring from the same pen and that inspiration can be communicated in many different ways.

DIETER ROTH
2 Times 5 Bats

Poetry
dreams up
its own reward

All poetry included in this article was written by
GEORGE TYSH

Dream Sites: A Visual Essay by George Tysh will be on display at the Cranbrook Art Museum through May 12. George Tysh lectures at the museum on Thursday, March 14 at 7:30 p.m.

THE SOUNDS OF SCIENCE

Annmarie Erickson

Whether swept away in a symphony hall or performing live to radio accompaniment in your automobile, you're caught up in the music, but your ears are catching sound waves. Human beings relate to music on an emotional level. Human ears respond only to vibration, but when vibrations reach the brain they become the trill of a songbird, the roar of a jet, the pounding rhythm of a drum solo.

Turn up the volume, and music can make stationery objects dance. Sound is caused by vibration, which produces pressure waves that radiate from a moving object – the strings of a violin or the woofers and tweeters in your car stereo. The ear can detect sound vibrations crawling along at 20 per second or moving as quickly as 20,000 per second. Add pitch, rhythm, timbre, harmony and melody and you have "What Makes Music?"– on exhibit through May 12 at Cranbrook's Institute of Science.

All photos, Paul Erickson

Slide down the 15-foot keyboard – popularized in the movie *Big* – into the science behind sound. Draw a picture of your voice on an oscilloscope, then throw your voice into a soaring cathedral and listen to what comes back. Strike chimes, pluck strings or experience "electronic" music in a fully-equipped jamming room. "What Makes Music?" creates a dazzling aural environment with an amazing array of electronic technologies including synthesizers, sampling keyboards, spectrum analyzers and video disks.

The bells and whistles, buttons and lights guarantee great fun even for those whose last brush with a musical instrument was band practice. But how does the Institute's college of musical knowledge measure up when put to the professional test? Cranbrook *Journal* invited five musicians with the Detroit Symphony Orchestra and Michigan Opera Theater Orchestra to tour the exhibit and play.

One of the more popular displays allows visitors to experience how the qualities of different spaces and places affect what we hear. Seated at a console, visitors select an acoustical environment and speak into a microphone, listening to their voices resonate through a cathedral or concert hall. Wesley Jacobs, who plays tuba with the DSO, couldn't resist calling a boxing match from ringside with the acoustics set to gymnasium.

"It's a simple way to illustrate how much environment affects sound," said Maury Okun, MOT trombonist and executive director of the Detroit Chamber Winds. "It's a lot of fun. We had as much fun playing with it as the kids."

Step into a sound booth, sit down in front of the microphone and gain the commanding presence of Darth Vader simply by speaking. "Transpose Your Voice" allows the visitor to select from a wide range of "voices" by using a computer to modify the harmonic content of the voice. Imagine a munchkin, press a button and you're singing Dorothy down the yellow brick road.

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& Domi na tió nibus, cumq

"I think of that display as the chipmunk exhibit," laughed Beth Bowers Sennett, DSO flutist. "Everyone has fun hearing their voice altered, but it really appeals to the smaller kids."

"What Makes Music" also features plenty of solid musical content. The musicians were fascinated by a computer that adjusts musical mode – the arrangement of notes on different scales. By selecting different modes, visitors can change the way a familiar piece like the *Star Spangled Banner* sounds, giving it an Oriental or Middle Eastern flavor.

"I was having the most fun with the computers, the more theoretical displays," said Debra Fayroian, DSO cellist and director of strings for Cranbrook's Summer Music Academy. "I thought the computer made the comparisons between different modes beautifully, but you have to be patient and listen through each piece. It's probably better for older kids or music students. When I was a student, we had to go to a library listening room, find the excerpt and drop the needle on different records to make those kind of comparisons."

Okun was equally impressed with the ease of computer sound. "People rarely get a chance to hear different musical modes like Phyrgian, Dorian or Mixolydian. Taking a familiar piece of music and putting it in a different mode gives you an understanding of the wide range of musical styles, and you can do it so easily with a computer."

"Music Mouse" allows visitors to compose an electronic symphony using a computer mouse and synthesizer. By moving the mouse horizontally and vertically, the composer adjusts harmony and melody. Creativity also reigns in the "Jamming Room," where visitors can use a synthesizer and electronic drum kit to experiment with rhythm, melody and harmony. Select a prerecorded drum beat and let your fingers dance across the keyboard in rhythm. Fayroian never made it into the Jamming Room. "It was always filled with kids, and they were having such a great time I didn't want to disturb them!"

Above *Detroit Symphony Orchestra trombonist Randall Dawes listens to his voice echo through the Grand Canyon in the display, "Reverberation in Acoustic Spaces."* Right, from top *Children listen to how the length of a pipe changes pitch in "Musical Pipes;" DSO cellist Debra Fayroian tries out "Catch a wave: Freeze a vibrating string."*

Randall Hawes, DSO trombonist and the father of a toddler, commended the exhibit for another reason, "It looks pretty indestructible, and that's kind of amazing with such sophisticated displays."

Hawes especially liked a display that illustrates the movement of sound waves by allowing visitors to apply different levels of pressure. By pressing on a hand-pad, visitors send the waves skimming around the curves of an 8-foot-long Slinky. Exert enough pressure and a musical note at the end of the tube is illuminated. "I thought it was one of the strongest exhibits visually. It's easy to understand and kids will have fun with it."

"Seeing" sound is an important component of the exhibit. Visitors can etch their vocal patterns on a giant laser oscilloscope. The machine draws an electronic graph of the changes in air pressure while speaking. A spectrum analyzer creates a similar graph of the different frequencies that occur while speaking.

"Adults will be interested in the more sophisticated computer programs and, I think, young kids will really enjoy the visuals. They can talk and sing and actually see the pattern of their voices," the DSO's Jacobs said.

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Although admittedly fascinated with the computer programs, the musicians felt strongly that attention must be focused on actual instruments. They found that several of the less technological displays featuring instruments did a very effective job of illustrating basic musical concepts. Okun noted a display using a guitar that illustrated resonance by instructing visitors to pluck the strings, first with the hole in the guitar's body open and then with it closed. The strings sound clearly only when the sound board is open, allowing the vibrations to resonate in the body of the guitar.

Jacobs praised another display using a violin. "The display describes the vibration of strings and the relation of length, tension and mass to sound. It makes the point that longer strings are not necessarily lower and shorter strings are not necessarily higher," he said. "It's not the length. It's the mass, the thickness of the string. That's an important concept to explain and it's done well."

Right, from top *Musicians who evaluated "What Makes Music?" take a walk on the 15-foot piano made famous in the movie* Big; *a visitor can see the frequency of his voice graphed on the spectrum analyzer.*

Another exhibit using organ pipes illustrates how the length of a standing column affects pitch. Visitors force air through the pipes to hear the pitch. Shorter pipes produce higher pitch, longer pipes sound lower.

And, of course, everyone took a turn on the walk-on keyboard, playing both solos and duets. Even "Chop Sticks" takes on a different sound when you play it with your feet!

The musicians predict that even beginners will leave "What Makes Music?" with a good understanding of basic musical concepts. The computer displays on composition and mode will challenge those with musical training. Jacobs noted that the computer stations contain "More Information" buttons, and "they really provide some excellent information."

Bowers Sennett advises visitors to take some time to explore "What Makes Music?" in detail. "You shouldn't rush through the exhibit," she said. "You have to take the time to read the material. I think the exhibit will spur some beginners on to learn even more." Okun agreed. "I can't image anyone leaving without getting some additional understanding of music and sound. It just depends on how curious you are," he said.

Hawes gives it the seal of approval for youngsters, "My four-and-a-half year old loves almost anything that makes noise and lights up. He spends hours banging on things and making noises. He'd have a great time with the giant Slinky."

Cranbrook Summer '96 Music Academy

Cranbrook's Summer Music Academy is in its second year of offering exceptional training in chamber music for advanced high school and college level students. Students participate in individual ensembles and master classes under the guidance of Detroit Symphony Orchestra musicians. The program begins on June 17 and concludes with concerts on June 27 and 28. Students may audition for positions in the Academy throughout the current school year, and are accepted on a first-come, first-considered basis. Positions are available currently in violin, viola and cello, oboe, flute, clarinet, bassoon, French horn and piano. For application and audition information please contact: Mr. Sarkis Halajian, Executive Director, Cranbrook Summer Music Academy, P.O. Box 801. Bloomfield Hills, Michigan 48303-0801.

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A TRIP *to dye for*

Mary E. Iorio

All photos, Brett Bennett, unless noted otherwise

From top *Fiber artist-in-residence and interim Academy director Gerhardt Knodel at Edinburgh Castle; Student Vernal Bogren-Swift examines an antique loom at the Glasgow School of Art; Knodel, center, and students lunched in the restaurant at Glasgow's Burrell Collection.*

For two weeks in November, artists from the Academy's fiber department abandoned their studios. They turned off sewing machines, emptied dye pots. Unused went the fabrics, slides and varied tools of their art. Tucking leaves from Cranbrook into their luggage, they went abroad to Great Britain to take up an age-old search: the artist's quest for inspiration.

It came as fragments of light squeezing through a wall of green in the turf maze at Hampton Court Palace. It came as the meticulously crafted stitches in a 14th century embroidery, as an eye-tricking chalk horse carved into the landscape along a country road. It came as rain falling on a watercolor notebook in Bath, England, or as moss growing on a thatched-roof cottage.

"Artists are not created in graduate schools. The best that we can do is nurture the individuality, talent and resources that characterize each student," said Gerhardt Knodel, fiber artist-in-residence and acting director of the Academy. "Part of that is done by opening doors to experiences beyond what artists would find at home in their own studios, left to their own devices. What inspires many graduate students to go back to school is simply to live in a more intense way for that brief two-year period of time."

And so for a whirlwind two weeks, Academy fiber students examined creations by working artists. Through slides and portfolios, they shared their visions with other students at London's Royal College of Art, Goldsmith's College and the Glasgow School of Art, portraying fiber as a deeply personal fine art form. They gazed up at Big Ben and down at tombstones at St. Dunstan's Church in Cranbrook Kent, England. They questioned their own paths by examining the work of finalists in competition for England's prestigious Turner Prize at the Tate Gallery: Damian Hurst's provocative cow, a real specimen sawed in half and suspended in formaldehyde, and Mona Hatonni's video portrait of a journey through the interior of her body.

"I know the trip affected me a lot, seeing so many possibilities," said second-year fiber student Brett Bennett. "The world is so much smaller to me now. Everything out there is part of our world. I can access it." Student Doris Louie agreed, saying, "On this trip, in one day, we might see five or six incredible things."

Bringing the world to Cranbrook

In a larger sense, the trip allowed students to "bring the world to Cranbrook and Cranbrook again to the world," a philosophy fostered by retired Academy President Roy Slade. His doctrine continues to guide the Academy, carried on by the 10 artists-in-residence who encourage visiting artists and lead students on international tours.

Last winter, former designers-in-residence Katherine and Michael McCoy sent students on a two-week exchange to London's Royal College of Art. In the fall, ceramist-in-residence Tony

Left
Cranbrook's fiber department at Goldsmith's College in London.

Below, from top
Student Brett Bennett at Stonehenge; Topiary trees at Hampton Court Palace; Student Seth Winner, in the foreground, walks along the drive to Hampton Court Palace.

Nazanin Hedayat

Hepburn traveled with the ceramics department to Mexico for five days. Artist-in-residence Steve Murakishi and the printmaking department headed to Barcelona, Spain, in January.

Fourteen local patrons provided partial sponsorship of the fiber department's trip. They will be repaid in artworks resulting from the trip after an exhibit March 28 to April 6 at the Anderson Gallery in Pontiac, Michigan.

The artist must turn to memory

"You stand at the pyramids in Egypt maybe once in a lifetime," Knodel said. "But from that time on you can carry the sensation of the experience with you throughout your life." Alone in the studio, the artist must turn to memory for inspiration, Knodel explained. The trip built new memories and expanded interpretations of old experiences and interests.

Second-year student Nazanin Hedayat intends to create an 8-foot by 40-yard silk chiffon canvas reflecting her memory of the intricacy and beauty of the turf maze at Hampton Court Palace. "It was a narrow tunnel-way that directed the body through. You were completely enveloped by walls of green. The light just barely broke through and took on a greenish tinge. Green is an Islamic color. The prophet emanated from a green light so that impression really affected me."

Throughout Britain, students discovered new examples of their key interests. "I've always been interested in the subtlety of things," said first-year student Harry Guild. In Edinburgh Castle, he examined a map cast in bronze. Worn and shiny spaces revealed the fingering of visitor after visitor. "So many fingers touched a particular spot on the map. Is that because they wanted to go there? I'm interested in that leftover remnant." Guild's trip project may contain a subtle, hidden image to reflect that feeling.

Students prepared for the trip by studying many artistic disciplines including medieval mummery, the literature of William Blake, Charles Rennie Mackintosh's architecture, mythology, embroidery, mazes – all subjects that Knodel worked into the trip's diverse schedule. On route out of London, Knodel redirected the driver to stop briefly at the Lloyd's of London building. "It completely challenges our idea of the English as reserved," said first-year student Doris Louie, who studied the building before the trip. "It's almost incredible that they commissioned Sir Richard Rogers. His theory is structure as surface. The structure or bones of the building are also its decoration or ornamentation."

Left
Students prepare to lecture about their work on the steps of the Glasgow School of Art.

Louie calls herself a traditional weaver but said her first semester at Cranbrook "stretched my view into the fine arts." Now, she builds more interpretation and meaning into her works. Instead of simple two-dimensional pieces, she sees the possibility of numerous dimensions.

Not just sightseeing

Unlike a personal sightseeing trip, the Academy's fiber students accessed artists in their own studios. Cranbrook Academy of Art graduate Carole Waller arranged a reception for area artists near her home in Bath, England. They, in turn, opened their studios to students. In Bute, the owner of Bute Fabrics led students on a tour of the factory. Students also met leading individuals at Britain's most prestigious art schools: Janis Jeffries, head of the fiber department at Goldsmith's College; Anthony Jones, rector of the Royal College of Art; and senior architect Andrew McMullen, who provided a personal tour of Mackintosh's masterpiece, the Glasgow School of Art.

Below, from top
Students from the Glasgow School of Art open their studios to Cranbrook students, including Seth Winner, right; Students examine the working looms during a tour of Bute Fabrics in Scotland.

"What was especially useful was to compare the field of fiber as seen in three world-renowned institutions," Knodel said. "Students could examine their medium in a broader context. At the Royal College, known for commercial design, three students presented their portfolios. Each was oriented to functional application, either in fashion or interior design. I think all the students were impressed by the level of investigation represented, the delving into research with the medium of fabric and the structure of study represented by an impressive volume of work."

Many of Cranbrook's fiber students considered the Royal College of Art and Glasgow School of Art as more traditionally based while they felt Goldsmith's College explored fiber as a fine art not bound to function.

"Goldsmith's was very much like Cranbrook," Bennett said. "Both have a conceptual more than a technical base. We are more interested in the ideas, images and messages in the work. It goes beyond good craftsmanship into expanding the language of the medium."

Because the schools were larger than Cranbrook's Academy, the fiber departments were often broken into several disciplines including embroidery, an area of interest for first-year student Lauren Gregerson-Brown. "At the schools, embroidery was very big. They do a lot of machine manipulation." She examined "wonderful examples of 14th to 18th century embroideries. The kind of time spent was amazing. People would spend seven years embroidering a panel for their bed – what an investment of time to create something of beauty."

Left, from top

Student Hyuk Kwon's leaf project:

A student walks among the tombstones

oatside St. Dunstan's Cathedral in

Cranbrook Kent, England.

The panels also revealed the extensive history of fiber art. "Textiles have been inextricably linked with human life throughout all time," Knodel said. "Because of our functional need for comfort and protection, the medium in its natural form has been explored for thousands of years. Over the last 25 years, art schools witnessed a gradual shift from a focus on the production of functional objects to a focus on the production of objects that are expressive, that join the history of fine art. The utility aspect has been dropped, however, it is not gone as a potential."

Student Andrea Petrini captured this expression of intimate human history in the Glasgow School of Art library, not only in Mackintosh's architecture but in photographs of community wash houses. "I'm interested in the breakdown of community. In the past, people had to be so intimate to do daily chores such as washing clothes or even bathing in public. That's not true anymore. I plan to keep researching this intimacy and hope that through fiber I can find the language to express this idea."

On to Cranbrook Kent

Below

The fiber department outside the Cranbrook Museum in Cranbrook Kent.

The fiber artists literally brought Cranbrook to the world through a project in Cranbrook Kent, the birth place of the father of Cranbrook's founder. From their luggage, they pulled the leaves they tucked away before leaving. "We wanted to take something over and leave it there. Something that would not affect the environment but that could leave a small impression," said Hedayat, who tied dried and fabric leaves onto vines in Cranbrook Kent. "I wanted to make a statement about what is real."

Guild made impressions of his leaves by compressing them with 20 pounds of pressure, forcing a remnant of the leaves, a bit of natural color, to leak onto the pages of his book. Then he pressed leaves from Cranbrook Kent onto the same pages, intertwining the two. "I looked at it as expressing how Cranbrook Kent really affected what we are here at Cranbrook."

Through their experiences abroad and their own creations at Cranbrook Kent, "students saw what the potential of their art can be," Knodel said. "The studio inspires sight and insight that is different from the sight and insight on the road. Because the fiber medium is so common in all human experience, members of the fiber department can speak to peoples all over the world. We need to go out every so often and test that possibility. Everyone has the chance to be Marco Polo."

final entries

Mary E. Iorio

CHEW ON THIS ONE

The great mastodon, extinct for more than 9,500 years, had a mouthful of really big teeth. Far beyond the reach of the average human toothbrush, a mastodon tooth (right) could grow to 10 inches with roots reaching 2 inches into the jaw. Howard and Lili Camden recently gave Cranbrook's Institute of Science "the best specimen I've seen because it has roots," said Collections Manager Carole DeFord. "Very few specimens with roots survive because the roots are so delicate." About the size of an elephant, the mastodon disappeared when humans arrived. "This is what killed the mastodon," DeFord said, holding up one of nearly 350 small, arrowhead-like stone tools (right) donated to the Institute by Sean Kelly. The tooth and tools likely will become part of an exhibit telling the story of the impact of the earliest human inhabitants on the Michigan environment.

TV CONNECTIONS

Last year, Tim Allen wore a Cranbrook sweatshirt during a segment of ABC's Home Improvement.
The connection: His mother volunteers in Cranbrook's House and Gardens Auxiliary.
This year, Cranbrook moved up to more than a "wear-on appearance" with a line on the NBC sitcom, Caroline in the City.
As the show's characters watched the Macy's Thanksgiving Day Parade, the commentator announced the Cranbrook Crane's Marching Band from Bloomfield Hills, Michigan. Cranbrook doesn't have a marching band.
That didn't matter to Bill Prady, a 1977 Cranbrook graduate and the show's producer.
Prady's credits also include giving words to Fozzie Bear and Gonzo as a writer for The Muppets.

ART OF THE EYE

In 1956, artist Cormello Gannello slipped ond fell on the ice. The result: o retinol detochment obstructing his vision. For four decodes, he experienced o continuing decline in his vision, suffering from "flooters" and "circles" before his eyes. "I wonted to use my vision to creote o living stotement obout how o visuolly impoired person sees the world. My shadows ond flooters come in oll shopes ond sizes ond they trovel all around my field of vision...This is what I use in my art – literolly ort of the eye." Gonnello's 1985 work *Retinol Detachment* (right) olong with pointings, photogrophs ond sculpture by 19 other ortists exomine the noture of perception by ortists with visuol impoirments. *Art of the Eye: An Exhibition on Vision* runs from Moy 18 to June 16 ot the Cronbrook Art Museum.

THE ENGINE THAT LASTED 50 YEARS

Dominick Vettraino, chief of Cranbrook's fledgling fire department in 1946, needed a fire engine. So he built it himself. At least, he built most of it himself. With World War II over, auto plants returned full force to domestic production. Vettraino's chassis came off the line from Ford Motor Co. He added scraps and machinery found throughout the Detroit area, netting the ladder, the siren and the hoses among other equipment. "The vintage 1946 Ford was used for decades to fight fires in and around Bloomfield," said Mark Coir, director of Cranbrook's archives. Cranbrook gave the engine to Vettraino when he retired in 1981. He returned it to its original home last fall.

Courtesy Cranbrook Art Museum, Paul Erickson

CRANBROOK
FIRE
DEPARTMENT

CRANBROOK

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